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Art Needlework.

HINTS FOR EMBROIDERY.

II.

MAIL cloth is among the newest fabrics for embroidery. It somewhat resembles in texture the deservedly popular Roman satin, but is an improvement on it. Somewhat heavier in texture, it has a richer effect, the woven surface being divided into tiny squares, somewhat resembling those of huckaback towelling, which gives it great brilliancy and renders it especially appropriate for working in cross stitch or for darned backgrounds intended to throw up the design in outline. It comes in the exquisite "art shades," is fifty inches wide, and is not dear at three dollars a yard. Mail cloth is used for cushions, footstools, portières, quilts—in fact, everything for which a heavy material of the kind is suitable.

Useful makes of *écru* linen come in three convenient widths for various purposes, measuring respectively twenty-nine, forty-seven and fifty-six inches. One of these, known as Roman linen, closely resembles Roman canvas, and would be very suitable for tinting and embroidery combined. Another, of a cream shade, is of a fine firm twilled texture, very good for bold outline work or appliqué. These linens are really used for almost everything possible to be embroidered, the work being done in various styles, with all kinds of silk—Roman floss, twisted silk, rope silk and filo-floss. Flax thread can also be used on it, for economy. A novelty for infants' use is known as Basket flannel; it is chiefly used for cot spreads and carriage covers. It is stamped in small squares, which makes it easy for working on in cross stitch with twisted wash silk or rope silk. For many purposes faille silk is much used, especially for Gobelin's work done in *filoselle*. A heavier quality of the same kind of silk, known as *Soie de Guise*, is used for curtains. It comes in five or six antique shades and is \$3.50 a yard, measuring fifty inches wide. Then there are any number of fancy silks for scarves, draperies, cushions and furniture coverings, while for the down pillows—which are made from twenty-four to thirty inches square—large figured silks are used, the lines of the pattern being frequently enriched with embroidery. These pillows are finished with silk, cut fringe or moss trimming.

The charming semi-conventional border design of a large flowering clematis given with this number is eminently suited for curtains or a portière on mail cloth, if used in conjunction with the broader design of a similar kind published last month. A quick and effective method of treatment would be to outline the entire pattern with a couched line of thick gold thread or a fine colored silk cord. The outline could also be executed in rope-stitch with rope silk, if preferred. The manner of arrangement should be as follows: Use the broad design for a dado, repeating it as often as is necessary to fill in the width of the curtain. Then take the border for a frieze, repeating it in like manner. On either side of the dado or frieze lay close together three or four lines of the cord used for couching. Then within these dividing lines fill in the background with darning, using on a light ground a darker shade of *filoselle* of the same tone of color. This will bring out the flowers and leaves in bold relief, and the darning will take very little time to do on account of the diaper pattern on the mail cloth, which renders the work as easy as if darning on huckaback towelling. The accompanying illustration is given for the benefit of those who do not understand how to work a couched line. The stitch for pattern darning, it will be seen by the other illustration, exactly resembles stocking mending, except that the threads are further apart. For a large piece of work, such as that under consideration, the stitches on the surface may be somewhat longer than shown here. For couching, it is to be observed that the fastening stitches should always be at right angles with the cord and not slanting. Where the curves are sharp, the sewing must be closer, since it is imperative to keep very closely to the outlines. The ends should be pushed through to the back with a stiletto, and then secured. Sometimes the gold cord is used double, but this is not necessary, and much increases the difficulty of keeping a steady line. It would be preferable to use a cord sufficiently thick to show up well without doubling it.

Many designs in the back numbers of *The Art Amateur* are suitable for this kind of work, which is just now very popular—for instance, the tulip tree border in the March number or the bold poppy design in the June number of this year. This very effective combination of outlining and darning can be varied by darning the flowers within the lines instead of filling the background, but for the clematis and most floral designs I do not think the result would be so good. Such a pattern, however, as the beautiful old Italian model given in January for velvet and satin appliqué could well be utilized in this manner. This design would also be very effective outlined and filled in with old point lace stitches, a very favorite method just now for all kinds of scroll work patterns and conventionally treated flowers.

Doilies are now frequently made in the shape of a large leaf or flower buttonholed around the edge and afterward cut out. Sometimes they are outlined with a cord to match the linen or material on which they are worked. This cord is laid down with buttonhole stitch in colored silk, instead of being couched. The

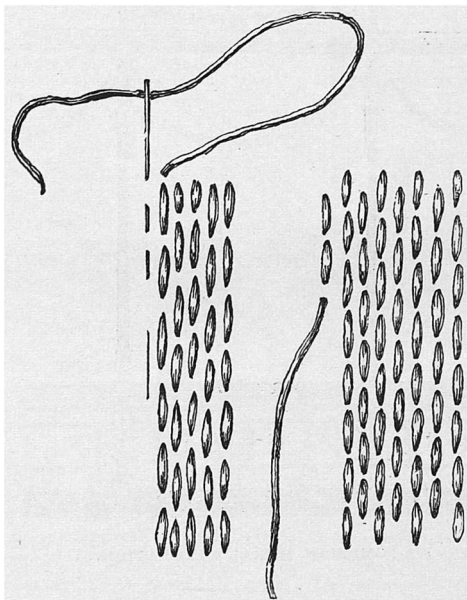
leaf or petals are then veined with the same cord and the spaces filled in with open lace stitches in silk of the same color as that used for sewing down the cord. The effect is excellent, and the work is quickly done.

A new embroidery silk lately introduced in fast artistic colors is called Roman floss. It takes the place of filo silk, and is especially adapted to all kinds of linen work. It is brilliant and easy to work with, filling spaces more readily—that is, with less labor—than filo floss. It is likely to be very popular.

EMMA HAYWOOD.

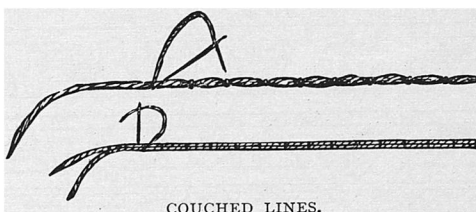
APPLIQUÉ WORK.

APPLIQUÉ work is still fashionable. A few words as to the best manner of setting about it in order to ensure success may be acceptable: Supposing the design is to



IRREGULAR AND PATTERN DARNING.

be appliquéd in plush or velvet, begin by stretching tightly and firmly a piece of coarse linen. Upon this draw the pattern you wish to appliqué. Then paste the plush or velvet on the reverse side. For this purpose glue paste is as good as any; it is made by stirring a small lump of glue, previously melted, into ordinary strong flour paste. When the pasted material is thoroughly dry cut out the design already drawn on the linen with a sharp pair of scissors. If the pattern be very intricate, or a conventional one, it will be necessary to draw it out also on the material to be worked upon, in



COUCHED LINES.

SINGLE FOR OUTLINES, AND DOUBLE FOR GOLD WORK.

order to ensure accuracy. The work is usually done in a frame, though this is not always necessary. Having placed the design, cut out, in position, pin it down carefully, afterward sewing it firmly over the edges with fine silk exactly matching the plush or velvet in color. This done, the outline must be couched or worked in rope stitch. A richer effect is gained by outlining first with rope stitch and then placing outside, but quite close to this outline, a couched thread of gold. Solid embroidery is also frequently appliquéd, especially in ecclesiastical designs. The work is executed in a frame on linen. When finished, paste is lightly brushed over it at the back to keep it firm. When dry, it is cut out and pinned on in the manner already described, but instead of outlining the flowers in the usual way—which is quite permissible, however—fasten them on by means of an outside row of long and short stitch with the same silks that have been used for embroidering. When skillfully carried out, this method is very beautiful, for the appearance is of the work being directly on the stuff, although in reality the effect is much richer, because more solid and raised than if this were the case.

A very rapid way of doing appliqué work suitable for summer curtains, counterpanes and portières is to cut out the flowers from a piece of flowered cretonne and place them artistically on a foundation of Bolton sheeting or Roman linen. Then baste them down and buttonhole the edges with rope silk or coarse flax thread,

to match the coloring of the cretonne flower or leaf. The stitches need not be very close together. The leaves should also be veined with the silks, and the centres of the flowers embroidered in satin stitch or French knots. The result will be found charming for decorating summer cottages. It is not necessary to put this kind of appliqué work in a frame. In fact, it can be better done in the hand; but it will probably require pressing when finished. The very best way of smoothing out such work is—not to use an iron, for ironing is apt to flatten the work too much—but as follows: Spread a clean sheet on the floor; lay the work face downward upon this, and pin it out securely, stretching it as much as possible. Then pass a sponge all over the back of the material, using only enough water to dampen every part of it. Leave it till quite dry, and you will find the work smoothed out effectually. I do not recommend this, or indeed any kind of appliqué work to be introduced where there is likely to be actual wear on it by friction, such as would be the case with cushions, chair seats or footstools. But for many purposes it is a style of embroidery that highly commends itself for richness and variety.

E. H.

New Publications.

VIEWS AND REVIEWS, by W. E. Henley, is one of the best books of literary criticism that has of late left the English press. The author is well read, seldom partial, usually capable of looking at both sides of his favorite authors. That he has a wide range and a catholic taste is shown by his including Dickens and Disraeli, Dumas and Hugo, Arnold and Banville, Jeffries and Barrow in his book. That he has a judicial turn of mind is shown by his treatment of Meredith, of Byron, and of Richardson. He does not fear to attack Shakespeare nor to praise Tournier. He can drop from Tennyson to Dobson, mount from Locker to Longfellow. He appreciates Berlioz and finds Champfleury not beneath notice. He enjoys Lever's jokes about life and Hood's jests upon death. He has his failings; but they are not many, nor fatal. Friendship, or comradeship, or a common nationality, or whatever it may be, should not have led him to praise extravagantly Mr. Lang's very conceited and mannered translations of the *Odyssey* and *Theocritus*. He just misses saying a good thing on Rabelais when he speaks of "the great figures he scrawled across the face of the Renaissance" and does not see that the "honor of Old France" is the breath of their nostrils. He undervalues Balzac; he overrates Gordon Hake. He has caught some pet words and phrases and tricks of speech which disfigure a generally lucid style. And he will not touch the realists with the end of his quill. He very properly belabors Sir Theodore Martin apropos of his translation of Heine, but would make the castigation general, which would indicate that he is unfamiliar with Emma Lazarus' admirable efforts in the same direction. Still, it would not be easy to find another critic capable of saying so many bold and judicious things about the two-score authors who are here "appreciated," and we would heartily recommend Mr. Henley's little volume to all who were interested in the "best hundred books" discussion, and to all who like sound criticism. Like the other volumes of the series to which it belongs, "Obiter Dicta" and "Letters to Dead Authors," it is beautifully printed. (Charles Scribner's Sons.)

THE BEGUM'S DAUGHTER, by Edwin Lasseter Bynner. There is a peculiar interest for most people in stories that deal with the times of the old Knickerbockers, and this is doubly the case when, as in the present instance, the characters and events described are treated at once with imaginative power and fidelity to historical truth. The streets of the old Dutch city seem scarcely more real as we walk through them to-day than do the characters with whom Mr. Bynner has peopled them for us, the scenes of which they were the theatre, as reproduced in the pages of his powerful novel. His personages are not shadows, evoked for a moment from the past, to pass again into oblivion, but living men and women, with joys and sorrows, loves and hates, ambitions and disappointments as real as our own. What a striking picture this of Jacob Leisler as he sits at the door of his liquor shop—"a burly, robust figure, a head bristling with energy, harsh features, a severe aspect," "with his contempt for small decencies, his chin rough with a two days' beard, his long hair uncombed, his nails black, his linen soiled, his coarse hose ill-gartered, his breeches showing divers rents" and his threadbare doublet splashed with grease, yet with all this "his entire air of respectability." And the other characters are no less real. Dame Leisler, faithful to her husband through good fortune and evil fortune; Hester, victim of her father's iron rule, alike during his life and after his death; Steenie Van Cortland and his plotting mother, the haughty Madam Van Cortland; Tryntje, luckless *hausvrouw*, striving with careful hand the sand on the kitchen floor, in her "bouwerie," with little Ripse at her heels, while Rip is spending his time and his substance at *Vrouw Von Litschoe's* liquor shop; Catalina Staats, faithful in love, more faithful still in friendship; Colonel Bayard, Governor Slougher, Captain Kidd—all have an individual being, all are real men and women. Even the enigmatical Begum, with her embroidery and her apathy in all that concerns domestic affairs, her sudden intervention at certain fateful crises, her palanquin and her Indian attendant, her hatred and her revenge, becomes intelligible and real enough as we follow her in her stratagems, inspired by maternal affection, to secure her daughter's happiness, by bringing about a union between her and Hester Leisler's lover. The illustrations are excellent pen drawings by F. T. Merrill. (Little, Brown & Company, Boston.)

URANIE, by Camille Flammarion, translated by Mrs. Mary J. Serrano, may be described either as a scientific romance or a romantic presentation of certain scientific speculations. The hero, as a youth, falls in love with the heavenly muse, Uranie, or rather a sculptured representation of her on a clock. She conducts him through the stellar interspaces, giving him glimpses of worlds in process of formation and decay, systems revolving around red, blue and green suns, and all the other wonders that astronomers may see or guess at. They have adventures in some of the planets of these distant systems, where rational beings live as trees, or insects, or clouds of sentient matter. The hero afterward makes a protracted stay on Mars, and finds out all about his wonderful "canals." A human love-story is interwoven with these interstellar adventures, which finds its denouement on this same planet Mars. Here, after reaching a tragic death on Earth, the hero and heroine are reunited and, as Martians, have a dim recollection, when they first meet, of having known and loved each other in some previous state of existence. That this was really the case a wonderful invention of the Martians enables them at last to discover. The author insists that the astronomy of the future will concern itself mainly with dis-

covering the conditions of life in other worlds than ours. The book is well calculated to awaken an interest in astronomy and its numerous related sciences. The difficult work of translation has been extremely well done. (Cassell Publishing Co.)

IBSEN'S PROSE DRAMAS are being issued in handy, cloth-covered volumes, printed in large type, each containing three plays. Vol. I. contains the triad best known to the American public: "The League of Youth," "The Pillars of Society," and "A Doll's House." Vol. II. has "Ghosts," "An Enemy of the People," and "The Wild Duck;" Vol. III., the last issued, contains the historical dramas—"Lady Inger of Ostrat," "The Vikings at Helgeland," and "The Pretenders." It is as a satirist and would-be reformer of manners and morals that Ibsen interests people outside of his own country. He has applied himself, in particular, to turning out the seamy side of our marriage institutions. Unhappy marriages, their causes, their results, are as much his theme as the similar one of illicit connections is that of most French novelists and dramatists.

Putting aside the historical plays and the better known plays in the first volume, we will analyze briefly two of those in the second volume, "Ghosts" and "The Wild Duck." In "Ghosts" the central motive is intended to illustrate the doctrine of heredity and to that a woman sacrifices herself to a bad husband, she sacrifices her posterity also. Oswald Alving has come back from Paris, where he has been earning fame as an artist, a physical and mental wreck owing to a disease inherited from his father, who had led a dissolute and utterly selfish life. His condition is not suspected by his mother, who had sent him from home at an early age, to keep him aloof from his father's influence. The father lives again in him, however, and also in Regina Engstrand his natural daughter. They re-enact the old scenes, and Mrs. Alving is, for the second time, prevented from following the dictates of her own reason by the conventional arguments of Pastor Manders. This return upon the scene of what has already been lived through is what has suggested the title. After a night of excitement Oswald Alving dies.

In "The Wild Duck" Werle cheats and disgraces his partner Ekdal, and having assumed the rôle of protector to the latter's son, a simple and conceited fellow, marries him to a cast-off mistress of his own. The pair set up in the photographing business, and, with a daughter, Hedvig, and the old man, make a fairly contented family. Old Ekdal has been a keen sportsman. His son, Hjalmar, takes after him. They stock the garret back of the photographer's studio with rabbits and pigeons, and go "shooting" there occasionally. Old Werle's housekeeper makes Hedvig a present of a wild duck, which is also kept there. They are unaware that Werle has wronged them until the return of his son Gregers, who has a troublesome passion for getting at facts and opening people's eyes to them. Gregers Werle discloses to Hjalmar the real state of affairs, with the result of breaking up his home. He tries to mend matters by prevailing on the fourteen-year old Hedvig to sacrifice her wild duck, which her father had wished to kill on account of its having come from the Werles. This she cannot do, and shoots herself instead.

In the first of these two plays the tragedy occurs as a consequence of a sacrifice demanded by social conventions; in the second, it results from interference, on high moral grounds, with impostures condoned by society. The general tone of the plays is decidedly pessimistic, and, therefore, unwholesome. As acting dramas, they are cleverly constructed, suggesting, though not sustaining, a comparison with Scribe's best work. (Scribners.)

BOOKS FOR CHILDREN.

THE "NURSERY" ALICE, by Lewis Carroll, is an account of the strange adventures of little Alice in the "Wonderland" of a dream, intended for very youthful readers; indeed, the author's ambition being now, as he says in his preface, "to be read by children aged from nought to five," or rather, "to be cooed over, to be dog's-eared, to be rumpled, to be kissed, by the illiterate, dimpled darlings that fill the 'nursery with merry uproar.'" That this ambition is destined to be gratified there is little room for doubt. The names of the stories composing the volume alone—"The White Rabbit," "Bill, the Lizard," "The Dear Little Puppy," "The Blue Caterpillar," "The Cheshire Cat," "The Queen's Garden," "The Lobster Quadrille"—are enough to awaken the curiosity of every little tenant of the nursery, and the wonderful colored illustrations will ensure its being "cooed over, rumpled and kissed." (Macmillan & Co., New York.)

BONNIE LITTLE BONNIBEL AND HER DAY OFF, by Mary D. Brine, is the story of a "little journey through the world," undertaken on her own responsibility by the baby heroine, accompanied, somewhat reluctantly, by her big dog, Hero. After many, to her, curious adventures, including a meeting with a chipmunk, which she took for "such a funny pussy!" a row on the river in a boat with two strange boys, a game of "oats, peas, beans" with the children at the village school-house during a "recess," a visit at the cottage of a good-natured old colored woman and her children, Victoria Beatrice, Seraphina and George Washington, who treat her to some music and a bowl of bread and milk, she at last, under Hero's guidance, arrives in safety at her mother's house again, glad, like many an older traveller, to exchange the excitement of adventure for the security and peace of home. The illustrations are numerous and excellent, being clever pen drawings by Miss A. G. Plympton. (E. P. Dutton & Company, New York.)

Treatment of Designs.

CLIMBING KITTENS (COLOR PLATE NO. 1).

THE original of this charming panel, by Miss Helena Maguire, was painted in gouache (opaque water-colors)—the favorite medium of this clever artist. The design, however, is no less suitable for treatment in oils, and with its companions (illustrated herewith), to be given later, would be admirable for a set of china tiles for a nursery fireplace.

For painting it in oils, French canvas may be used advantageously, on account of its slightly granular roughness, which will aid one in painting the fur; the grain, moreover, is fine enough to allow of careful rendering of details. An accurate drawing is essential, to begin with. The amateur uncertain of his ability in drawing may trace and transfer the outlines. For this the red paper may be used.

Begin painting by securing the drawing in broad light and shade. For the sandy and tortoise-shell kittens lay in the shadows with raw umber. The colors needed for working them up are raw Sienna, yellow ochre, lemon yellow, Vandyck brown, ivory black and white. The least touch of burnt Sienna appears where the tones are reddish on the sandy kitten. For the dark kittens, mix light red, cobalt and white for the first gray shadows. For the black markings, mix crimson lake, burnt Sienna and indigo. Raw umber, rose madder, and white will give the pinkish tinge in the ears and on some parts of the fur. For the stem of the sapling take raw umber, ivory black, rose madder and white. For the highest lights add a touch of yellow

ochre modified with ivory black to the white. The oak leaves can be painted with raw umber. For the warm shadows, mix yellow ochre, cobalt and white in varying proportions for the lights and half tones.

If treated in gouache colors, use tinted paper the color of the background. The palette already indicated will serve. Be very sparing of the Chinese white to begin with, merely adding a little to the first free washes; then the lights can be somewhat loaded with white, and the rich dark coloring must be painted with solid color, the white being omitted altogether.

CHINA PAINTING. (COLOR PLATE NO. 2.)

THIS conventional floral design for plate, and cup and saucer by Mrs. Harriet A. Crosby, is especially suitable for Royal Worcester treatment. First tint the plate with matt color, white or tinted. Draw the design carefully and paint it with a thin wash of gouache yellow. Shade with brown, and for the centre of the flower use light green No. 2 shaded with bronze green. Outline with gold or raised paste and gold, putting raised paste dots on the ends of all the petals and covering them with gold. If paste is used, it must first be fired and covered with gold. This design would look very well on a vase, these directions being followed. It can also be painted in the La Croix colors, mixing yellow being used for the lightest shade, silver yellow for the next, and the darker parts being shaded with yellow ochre or chestnut brown. In the centre of the flower use apple green shaded with brown green. Outline with brown No. 4 and red brown mixed. Fire and then tint with ivory yellow, taking the tint off the design before the second firing. The dots may be put on the petals with yellow enamel.

THE ELEMENTS (3) FIRE.

THIS series of figures in outline by Miss Welby are well suited for embroidery and can be treated in various ways. Suggestions were published with the first subject, "Earth" (January) and others with "Air" (last month), which apply to all the panels. In giving the present panel let us suggest another treatment: Use the design for wall decoration like Japanese Kakemonos. Faint silk would form a good ground. It comes twenty-one inches wide and costs from \$1.50 to \$3.00, according to quality. The cheaper kind would do. The width will just cut two panels and allow for turnings. The length should be about one yard and a half, the extra space being filled in with appropriate designs above and below the figures. For instance, quite at the top the four roundels published in February and the three succeeding numbers representing Morning, Noon, Evening and Night would come in admirably. Between each roundel and the panel to be used with it, leave a space about nine inches to be filled in with something to correspond with the subject in the roundel; for instance, the sun with golden rays might be placed beneath Morning rising from behind the top dividing line of the panel representing Earth. Sun-flowers might be dotted beneath Noon; bats or moths beneath Evening; stars and the crescent moon beneath Night. For the spaces left below the figures introduce ears of corn beneath Earth, small birds flying beneath Air, tongues of flame or forked lightning beneath Fire, and Fish with Japanese water lines beneath Water. It would be well to repeat the band running across the top of the panel as a heading to the gold fringe which might finish off the edge. Any colored faille silk that fancy dictates may be used. The figures and heads in the roundels should be carefully worked in outline; but a little solid or semi-solid embroidery may be introduced in the intervening spaces with good effect. A great many colors may be introduced in working out the designs if they harmonize properly, and certainly some gold and silver thread should be employed throughout for dividing lines, water lines, tongues of fire, or lightning, stars, sun, moon, and indeed wherever for gaining an effect it might be deemed expedient; for in carrying out this idea much will depend on the taste and skill of the individual worker. With "Water" the last of the series, we will offer ideas for a fourfold screen.

A SET OF BUTTER SAUCERS.

IN answer to several requests, we give this month the first instalment of a dozen designs for butter saucers. The set will be completed in the November number. Paint the blossoms of the sweetbrier in No. 1 with a wash of carmine and mixing yellow from the outer edge half the way up the petal; then let it shade into white. Shade the petals with a deeper, yellower pink except in the middle, where the shadows of the stamens fall on the petals; there let the shading be a greenish yellow. Paint the centre greenish yellow, and the ends of the stamens jonquil yellow. Paint the stems carmine and the young leaves at the end of the branch. Paint the thorns dark carmine, and where shadows fall on the stem shade with brown. Let the leaves be a wash of grass green, with some outlining and touching of carmine.

No. 2 is a single yellow rose. Paint the blossom a pale jonquil yellow; the centre as in the one before. The leaves are more inclining to brown than green. No. 3 is a small George IV. rose. Make the petals carmine shaded with dark carmine or iron violet. Paint the leaves gray green, the stems and thorns carmine.

CUP AND SAUCER DESIGNS.

THE two cup and saucer designs by C. A. Spear we give this month, complete the set of four begun in August. For the first of these designs paint the flowers blue with ultramarine, to which a very little emerald green has been added. When this is quite dry, put in the centres with yellow Dresden relief, so that the dots are raised. For the foliage use apple green; shade with emerald green and sepia mixed, with here and there a touch of red brown. For the other cup and saucer, use the same greens as before for leaves and stems. Paint the anemone flowers ivory yellow and shade them with neutral gray. Raise the centres with yellow Dresden relief, and accentuate them with red brown. The inside of the cups and the under part of the saucers may be tinted with a delicate contrasting color. Thus, for the first of the two just described, use the palest tinge of salmon pink, obtained by painting thinly with capucine red and pouncing it until the shade is light enough. Allow for its firing out rather paler. Mix a little flax and some tinting oil with your color for tinting. If you cannot reach the inside of the cup properly with a pouncer made of cotton wool tied up in soft rag, then use a flat cut brush, which will answer the purpose equally well. Tint the inside of the other cup with mauve. Mauve ready prepared is for grounding only, and will not bear mixing with other colors. Apply it as directed for the first of these two cups and saucers.

FRENCH RIBBON EMBROIDERY.

THE designs just described for china painters are well suited for French ribbon embroidery. The circles would make charming pin cushions; the bands would serve for music rolls or to ornament photograph frames. The work is raised by means of very narrow sarsenet ribbon being sewn on the design in appropriate colors. The ground is generally rich satin. Double flowers are made by sewing the ribbon in loops as closely as possible while following the lines of the design. The stems are worked with tambour stitch in fine silk, also the tendrils; the centres of the flowers are worked with raised knots.

THE POND LILY DESIGN.

THIS design, by M. L. Macomber, published in The Art Amateur last month, can be utilized in many ways. Among others it would make a handsome bed spread or portiere. The large flower should be placed at intervals all over the material, and the corner flower can be turned into an elegant border by repeating it and allowing the points of the buds just to touch. Perhaps the most effective treatment would be to appliqué the flowers, afterward following all the outlines with gold thread, or a thick strand of silk in a contrasting color to that of the material used for appliqué. For good appliqué work it is necessary to paste a thin muslin at the back of the material to be used before cutting out the forms. It would also serve for a cushion. A realistic effect can be gained by working the flowers in long and short stitch with ivory silk on a golden brown or Venetian red plush, afterward outlining the whole heavily with gold.

A REMARKABLE statue by the Roman sculptor, Lombardi, may be seen at Sypher's gallery, Fifth Avenue and 28th Street. It is a life-size figure of "Deborah" in marble. The ancient Jewish heroine is shown in the act of singing her chant of triumph over Sisera. The right arm is raised, and the figure is brought to its full height. The pedestal is elaborately ornamented with bas-reliefs representing scenes in the life of Deborah. Lombardi has probably done nothing finer than this statue.

THIS is the season when the maiden-hair fern is at its finest, and people who live in the country and know its haunts have always a beautiful table decoration at hand. It combines well with roses and other flowers, and is equally beautiful used alone. The centre of the table may be a bed of the ferns arranged as if growing, and at each place a green glass filled with